

[PHILADELPHIA]
citypaper



PHILADELPHIA'S INDEPENDENT WEEKLY NEWSPAPER
Sept 16 - Sept 23, 2010 #1321 | www.citypaper.net

> **NAKED CITY** | L&I: (Block) party's over
AMS | City of dunces ♦ **AGENDA** | Andrew Lipke's book of revelations

2010

FALL ARTS GUIDE

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THE AUSTRALIAN PINK FLOYD SHOW

PINK FLOYD GIGABEST 1973
WORLD TOUR 2010

THE GLOBAL SPECTACULAR

SATURDAY, OCTOBER 30 AT 8PM

ON SUNDAY
FEBRUARY 14, 2011



SEPT 26 AT 7:30PM **WZLH**



FRI, OCT 8 AT 8PM



SAT, OCT 9 AT 7:30PM



SAT, OCT 16 AT 7:30PM **WZLH**



THUR, OCT 21 AT 7:30PM **WZLH**



SAT, OCT 23 AT 8PM **WZLH**



FRI, OCT 29 AT 8PM **WZLH**



THUR, NOV 4 AT 8PM



FRI, NOV 12 AT 8PM **WZLH**



FRI, DEC 10 AT 8PM **WZLH**

ON SUNDAY
FEBRUARY 14, 2011

TOWERTHEATER

BUY
TICKETS
AT **LIVENATION.COM**

ALL TICKETS: \$20.00. \$40.00. \$60.00. \$80.00. \$100.00. \$120.00. \$140.00. \$160.00. \$180.00. \$200.00. \$220.00. \$240.00. \$260.00. \$280.00. \$300.00. \$320.00. \$340.00. \$360.00. \$380.00. \$400.00. \$420.00. \$440.00. \$460.00. \$480.00. \$500.00. \$520.00. \$540.00. \$560.00. \$580.00. \$600.00. \$620.00. \$640.00. \$660.00. \$680.00. \$700.00. \$720.00. \$740.00. \$760.00. \$780.00. \$800.00. \$820.00. \$840.00. \$860.00. \$880.00. \$900.00. \$920.00. \$940.00. \$960.00. \$980.00. \$1000.00. \$1020.00. \$1040.00. \$1060.00. \$1080.00. \$1100.00. \$1120.00. \$1140.00. \$1160.00. \$1180.00. \$1200.00. \$1220.00. \$1240.00. \$1260.00. \$1280.00. \$1300.00. \$1320.00. \$1340.00. \$1360.00. \$1380.00. \$1400.00. \$1420.00. \$1440.00. \$1460.00. \$1480.00. \$1500.00. \$1520.00. \$1540.00. \$1560.00. \$1580.00. \$1600.00. \$1620.00. \$1640.00. \$1660.00. \$1680.00. \$1700.00. \$1720.00. \$1740.00. \$1760.00. \$1780.00. \$1800.00. \$1820.00. \$1840.00. \$1860.00. \$1880.00. 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GLOSSING IT UP

► **THE SUMMER** of our discontent is over. So long, West! A more efficient, welcome back, WPC-eater Philias. The beginning of autumn is about the time of year we like to tell you what to do. This week's paper is our annual Fall Arts Issues, overflowing with features on the artists and events that will shape this year's season (check Holly Osterberg's profile on downtown baroqueer Swellis & Swellis, Peter Grossman's take on the "Art of the American Soldier" exhibit) and John Ashkanian's look at local-ish Digitec (The Walkman).

But that's not the only guide we've got on offer. This week when the third annual City Paper Primer, a glossy little number spearheaded editorially by CP insider of moving parts Candys Hackney, is tagged by photo wunderkind Neil Santos and made all fresh-and-shiny by BJ Design. Primer was conceived as a take-on on year-to-year-at-a-on-year-offer-in-the measure for readers (think *magazine* as a guide to a city's happenings), though we shoot to make it useful for Philias' plans of all things. The first half looks like the four points of city living; the second is a neighborhood neighborhood with the straight dope on what to do where you are.

"Put it together this year's Primer was like meeting Philias all over again," says Candys. "When I first got here in 2006, I was blown away by the amount of stuff there was to do—I think it took me a year to feel like I'd conquered my own little neighborhood. In the Primer, we're covered 15 of them—everything from Chestnut Hill and Palisades to East Portpunk and Southwest Philly."

According to CP news editor Jeffrey C. Bellman, who'll celebrate one year in the city this month, "For me and [my wife] Ade, last year's Primer was a real



an indispensable cheat sheet. For the first six months we were here, that thing was basically our bible."

Look for it, and its gossamer Stephen Powers cover model, at cafes, gyms, apartment buildings, hospitals, hotels, coffee shops, bars and more. (More on citypaperprimer.net.)

And on the subject of gardens, it's my pleasure to introduce Josh Middleton as the newest member of the City Paper team. Josh, a Temple grad with the best Kentucky accent, is a former intern at intern and authors our monthly "Garden First" column. As our new editorial assistant, he'll be tackling our insider listings with his trademark charm and panache. E-mail him at josh.middletown@citypaper.net.

(b.howard@citypaper.net)

COVER PHOTOGRAPH BY NEAL SANTOS
ARTIST BY ADAM. STYLING: LISA B. BELLMAN
GIVEN BY ROSIEA FORD



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the naked city



ILLUSTRATION BY DAVID LAPOINTE

AMILLIONSTORIES

Men with only two tools (a computer screen) do you ever understand?



We know, we know "You moved as fast as you could, and a volcano took one little week off it was Labor Day for thousands. Well, we're back now. And it goes on as a reflection to my son, but it seems like he's got a serious case of the atrophies. And it's one of the reasons—a big one, in fact—that city is struggling to remake itself in the 21st-century mold. The modern era of cities, as New Urbanism guru Richard Florida would say, belongs to the creative class; it is no longer the province of blue-collar types working factory jobs, but of intellectually driven industry in other words: movie houses, law firms.

And that's what makes the following statistics so sobering: According to the *Free Library of Philadelphia*, 20 percent—that's one in five—for those of you who flunked math, which we prize so much of you—of the city's working-age population has "below basic levels of literacy." That lack of sufficient enough grasp of the English language to, say, fill out a job application No, really. Oh, and there's that nagging fact that more than 40 percent of our high school students will never graduate, and that 10 percent of the city's population lacks a high school diploma. This is not a recipe for success, folks.

We offer you these statistics not to depress you, but to agree to the list of hopeless-worthy news. Last Wednesday, Mayor Michael Nutter and Free Library President Stephen R. Beardon announced a new literacy initiative and the reorgani-

zation of the *Mayor's Commission on Literacy*, a quarter-century old institution that languished under the Street Administration, and will now be headed under the auspices of the Free Library.

The idea, Beardon tells us, is to give a very interested adult the opportunity to **solidify their language and computer skills**, earn their GEDs and get into college, and to put people to work with the various programs that both the Free Library and various literacy groups around the city have to offer.

"It's going to take a **huge marketing effort**," says Beardon, and in fact, that will be the meeting executive director's job when he or she starts in the new position. "No matter where you go in this city, there will be a message that there are places in this city that can help you get there." (And yes, she means that advertising campaign will keep on reminding that it target audience in non-precise of "low literacy.")

Bad news: That will cost money ("Money is always an issue," Beardon states the obvious.)

Good news: **It's someone else's money.** None of the Commission's \$6.5 million budget comes from the city, but from state and federal sources, city spokesman **Maura Kennedy** says.

The Free Library has also used federal stimulus money to install "mobile tech outposts" (a name of the city's disadvantaged communities, Beardon says). Here again, the goal is the same: to bring technology to those who otherwise wouldn't have it, and to develop the kinds of **basic skills** they need in the modern workplace.

We have no use for big a deal these initiatives will make, if they make a dent at all, and really, the problem is big. Many of

the city's immigrants don't speak English as well as they perhaps should, and many live in areas of poverty don't feature a **MacBook** in every home (or a chicken in every pot, for that matter).

But at least the city is acknowledging the problem—and if the **10 steps** taught us anything the second time we went through the steps, it's admitting you have a problem. And yes, we have a problem.

+ ASSHOLES

Attention **RIGHTNETWORK**, have you ever stopped to consider that maybe, just maybe, **you're** who's the wrong guy? You're in Philadelphia, where Democrats outnumber Republicans ten to one, and here you are, a right-wing "anti-liberal" network on Broad Street that looked off last week on Video on Demand, to be met and made. Couldn't you have moved to **Dallas** or **Jurassic** or something? (It's a little embarrassing for us, you know.)

But hey, maybe you like being the underdog. As your president, **Kevin McFeely**, said us, "RIGHTNETWORK is for the people on the right who are underserved in

... CONTINUED ON PAGE 10

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soapboxer

Jeffrey C. Blumstein tells you what to think

NO-BRAINER

THIS SHOULD BE a no-brainer.

Inside the five-hour, after all, \$2.5 billion is barely a rounding error—a pocket change, some might say, in an annual budget that had just deficit-bled that same state to the trillion. Meanwhile, this money from the largest state-by-state crisis of the last 50 years, promised for three decades of capital-maintenance modernization, is composed by a government of World Bankers decides. This pocket change, too, according to the congressional Center on Budget and Policy Priorities (CBPP), was nearly 100,000 jobs across roads, and near 15,000 in Pennsylvania.

It should be simple. But it's not. Once again, Senate Republicans—while chiding the president for legislative job growth—a la filibustering; the goal, only, is to ensure that even this most meager program is put off until after the midterm, because a crappy economy is good for them politically. (And yes, I am exactly that cynical.)

At issue is the emergency fund of the federal government's Temporary Assistance for Needy Families (TANF) program. Authorized in last year's American Recovery and Reinvestment Act, the TANF Emergency Fund allotted \$5 billion to help states manage the crash of Unemployment Insurance. It's not a one-time fund; it's a program, states, and sometimes within states, can spend the money at different rates, including emergency assistance to low-income families. (Only two states, Indiana and Wyoming, have taken no money from the fund.) Among the most common targets,

say LaDonna Passetti of CBPP, is to subsidize low-end, private-sector employment for poor people (up to \$1 an hour); 30 states have chosen that tack, including Pennsylvania. Of the fund's \$5 billion, more than \$1 billion went to this purpose.

As of Sept. 3, Pennsylvania had received \$97.6 million to subsidize employment, Passetti says—helping struggling businesses defray the costs of jobs for 15,846 adults and another 7,656 summer jobs for teens. All of this has happened rather quickly. Although the fund was authorized last year, Pennsylvania did not get its program up and running until April '08, like some other states, had to create a no-brainer employment program from scratch. In other states, the fund has produced as much as large housing loans. California's share has subsidized some 45,000 adults and teen jobs, according to CBPP. Texas's share has paid fund nearly 40,000.

In its annual budget request, the Obama administration sought \$2.5 billion to keep the program—which has been endorsed by the likes of Massachusetts' Haley Barbour and the far-right American Enterprise Institute to, whose director of economic policy pointed out a "greater cost-effective way to create jobs"—affect. On March 24, the House of Representatives overwhelmingly approved this one-year extension.

But in the Senate, where good legislation goes to the very single Republican and four Democrats still floundered six months, \$1.5 billion extension. Given the times, this isn't altogether unexpected. It is, however, indicative of how absolutely broken-down and pathetic our political system has become.

In May—following the GOP's generic online "YouCut" poll, in which party activists voted on their favorite part of the federal budget to hack, make what you will of the fact that this little bit of info is the working poor's "war"—House Minority Whip Eric Cantor tried to force a vote to end with the program. He didn't suc-

[the naked city]

ceed, but only because his party to keep in the majority (the war), and looking at the numbers are in the teeth during a recession. We're likely to get more bipartisan support. And in any event, while Cantor couldn't make enough support to kill the thing dead, Harry Reid can't get enough senators on board to keep it going.

The clock is ticking: The money dries up Sept. 30. Those 100,000 jobs will disappear.

Think about this for a second: Right now, Democrats and Republicans are battling over extending Bush's tax cuts for the wealthiest 2 percent—a \$200-billion program over the next 10 years that would do nothing to stimulate the economy. Rich people, basic economic facts are, some say more money they make screws, trickle-down is a loaded myth. Poor people, struggling to make ends meet, spend it—what is exactly what this economy needs.

In short, the TANF Emergency Fund cuts a fraction of subsidizing George W. Bush's tax cuts for the rich.

There should be a no-brainer—but in the United States Senate, it isn't. If it's not an indication of the whole damned system, I don't know what is.

(Jeffrey C. Blumstein writes for page 10)

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PARTY FOUL

The Nutter administration will enforce the rules, whether you like it or not. **By Isaac Thompson**

It's often said that the fundamental unit of life in Philadelphia is the neighborhood. But more likely, it's the block. A city block is, after all, a micro-neighborhood. There are good blocks, and there are bad blocks—and the difference is in everything. A good block has flame, cohesion, leadership, goals. It knows it's a good block. And for many city blocks—these days, every year—there is no better expression of that pride, or more visible politics, than the block party.

Such is the case on the 900 block of South 4th Street in West Philadelphia, where residents like to hold an annual block party for roughly the past 45 years. It's a chance for neighbors to meet, and for the diverse block—youth, old, black, white—to get together.

At least, it was all those things until late July, when the block's party application was, for the first time ever, denied. "This has never happened," says Dorothy Myers, a former block captain of 19 years.

But happen it did. After applying to the city for a block party permit, which allows residents to block access to the street, current block captain David Adams was shocked to learn his application returned along with the \$20 application fee.

The reason: The block is on an "arterial roadway."

Adams sought the help of his city councilman, Justin L. Blackwell, but so did his neighbor, who'd attended the same Streets Department meeting. The aide suggested some alternatives, but there were no alternatives to having a neighborhood party on your own block," Adams says.

And, in fact, this year Streets has begun implementing "an existing policy of not issuing block party permits for streets with higher traffic volumes or streets with SEPTA service," writes Andrew Stohs, the director of strategic initiatives at the Mayor's Office of Transportation and Utilities, in an e-mail, indeed, blocking off that stretch of 10th Street for just four hours would mean diverting two dozen buses and possibly slowing emergency response times.

Still, that explanation didn't message Adams, who points out that last year Sen. Anthony Williams held a party of sorts the following week on the even-busier Rittenhouse Avenue. (Williams, in an e-mail, notes that he attended a more expensive "festival" event, which includes cars for the extra city services festival requires. "I love block parties," he adds.)

"The fact is, agencies in city government are getting their act together."

The block's head with City Hall comes amid a spate of highly publicized episodes of long-standing traditions conflicting with long-standing, yet long unenforced city codes. There was the noise given to a church housing homeless addicts recovering in its basement, which the city considered a fire hazard, the Mayanxian church that was warned about a loud bell, the recent "crackdown" on the three-hour-long Holden Market by the Department of Licenses and Inspections, the city's position that bloggers who bring in revenue should obtain business privilege licenses.

The block party policy is hardly a massive crackdown. So far this year, Streets has granted 7,138 of 7,320—97 percent—of the permits requested, but your department bowed down only five requests. Just when you think the administration isn't flexing, Deputy Mayor for Transportation and Utilities Ross Coffer not only

the naked city |

defends the city's enforcement, but also makes a platonic appeal to Philadelphia to see this and other enforcement policies as part of a "new Philadelphia," where the city is the law.

"People are used that we're writing trash tickets," Coffer says. "But we don't create the law. The fact is, agencies in city government are getting their act together and operating as a professional organization.... It's not better 100 percent of the time, but the departments who are trying are getting blessed for trying."

Coffer acknowledges residents' frustration—potentially the expression that the city is stepping small potatoes means on the one hand, while struggling to keep up with crime and blight on the other—that says the city is finally undergoing a cultural change from a city where rules were rarely bent, with a little influence, to one where "the rules are going to have to be for everyone."

"You can't have it both ways," she says. "Some people have certain sense and good judgment who work for government, but some don't. And if I have to go to jail, I'd like to see that. And if I have to go to jail, I'd like to see that."

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prison life.

RELIABLE SOURCES

In state prisons, allegations of abuse (and retaliation) boil down to whom you believe
By Matt Stroud

Generally responsible for anyone not employed or incarcerated by the state's Department of Corrections (DOC) took one county what happens inside Pennsylvania's prisons. This goes double for the state's solitary and maximum facilities, or Restricted Housing Units (RHUs), as they're known. Allegations of abuse come down to the word of prisoners versus that of the nonincarcerated officers (COs) who guard them — and almost always, the COs win. After all, prisoners tend not to tell the most incriminating stories.

But what if the prisoners' complaints are real, and someone believes them? That possibility makes the situation at the State Correctional Institution in Dallas (SCI Dallas) intriguing.

For years, the far-left Blackman Rights Coalition (BRC), based in Pittsburgh and Philadelphia, has encouraged Pennsylvania's prisoners to document in letters to HRC any alleged mistreatment they face. This year, however, the group took a different tack.

In April, it released "Institutions Lack Credibility: Turmoil at SCI Dallas and a Prisoner Throughout Pennsylvania," which alleged that COs routinely abuse SCI Dallas prisoners and deprive them of food, water, and other rights ("Cover Story: A Death in Solitary," Matt Stroud, Aug. 5, 2014). In the weeks that followed, prisoners told HRC that COs had lied and against the inmates. These allegations led to a second report, "Restraints and Retaliation: Continuing Repression at SCI Dallas," released last month.

According to this report, inmates inside the RHU "watched and

after the first report went public in April. On April 28, COs performed cell extraction after a prisoner refused to return a five-day furlough from inside his cell. During cell extraction, a group of five armed COs drag a prisoner out of a cell using batons, electroshock devices and Plexiglas shields, often after the prisoner is shackled, while one or two supervisors watch, as required by state law. The whole process is videotaped. The next day, via HRC prisoners — Duane Price, Anthony Laska, Corrigation Keys, Anthony Kelly, Derrick Stanley and Andre Jacobs — protested by placing sheets over their cell door windows. These prisoners, in turn, were all forcibly extracted from their cells.

According to criminal mistreatment charged in state court on July 7, all six prisoners received their extractions — in fact, all six police

Almost always, the COs win.

defendants, while housed in the RHU, also harassed her cell door, along with five other prisoners, and refused several times to leave their quarters. This caused the use of cell extraction tactics. When the situation is so attempted to remove the defendant he resisted and attempted to assault the officers after they entered."

All six inmates are mentioned in one or both of the HRC reports; they now face a third-degree felony charge that could add seven years to their sentences. Two of the prisoners, Keys and Jacobs — serving time for robbery and assault, respectively — were also charged with threatening lives at the COs, another third-degree felony. These two have been particular thorns to DOC's side, they've each filed numerous lawsuits against prison officials. Laska was an \$80,000 settlement in 2008 after he alleged that DOC officials

had destroyed legal documents. He wrote in a letter to City Paper that he's been held in solitary confinement for two years in retaliation for his lawsuits.

Weeks later, HRC lodged a complaint about the extractions with the Luzerne County District Attorney's Office, which has jurisdiction over SCI's Dallas. That the criminal charges against the six come soon after HRC's complaint, says HRC is self-investigative first. Gots, is suspicious. "These 'cover charges' are a routine tactic designed to obscure the criminal acts of prison guards and officials and retaliate against prisoners who dauntlessly continue to assert their human rights," Gots writes in an e-mail. On an e-mail, Keith Lucas, an activist in the underground at SCI Dallas, denies that COs or prison officials have taken against inmates' stories.

A hearing in the case is set for Sept. 18. If those cases go to trial, the video of their extractions will become public, and perhaps shed some light not only on the incidents in question, but how DOC deals with prisoners who won't keep their mouths shut.

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BEDROCK OF DEMOCRACY

• **"EXTREMISTS."** NO SHORTAGE of 'em lately in town? Extremists kidnapping soldiers and civilians in the Middle East, extremists threatening to burn the sacred text of our culture to demonstrate the superiority of their own here. And, to top it off, extremists kidnapping the greatest representatives — *you* — you believe it or not, *America*! — to ruins in an industry whose power, wealth and money ever government grows dimly.

Last that last group seems not at all, not, not, not — well, hey, not, just ask the contractors. Two news reports last last week indicate that federal and state authorities are considering last not-gas drilling activities — mostly from what Miss Overboard has seen, a raging collection of human activities worried that the companies reporting toxic waste before their water tables and into their streams will somehow pollute one or the other — to be extremist enough to warrant suspension and the event sharing of current information with gas companies. Oh yes.

The first break came when Pro Publica published the contents of an e-mail after the Pennsylvania *Philadelphia Bulletin* — a document circulated to local law enforcement and state agencies officials — which led during "Debris of Debris" several news items meetings over drilling means as well as — *gasp!* — a recent arrest of one demonstrator Galsdorf at the Prison in Philadelphia.

Can Bill Kennedy's opinion in Gary Tamm last City Paper that these stories followed five sets of vandalism against drilling sites, including two incidents in which shopkeepers were fired — though the other three were "minor" — as to lack of description, none have been listed to my estimate, and Tamm himself edged these hasn't been trouble at any anti-drilling activities.

But Miss Overboard knows of one such incident. On Aug. 21, Julia Seaton, a Diamond, Pa., resident-turned activist who changed happened sometime after her water treatment began and began to bubble with noxious showed up with other drilling opponents at a Cabot Oil & Gas picnic around with — a guy of her acquaintance well we later. Lucky for us, the guy was mistreated from her hands by private Cabot security guards armed, several witnesses say, with iron batons and bullet-proof vests.

The second revelation of the state's apparent interest of drilling opponents was broken, when, by your dear Miss Overboard? On the City last week. An e-mail composed by state Homeland Security Director James Powers — apparently addressed to an anti-drilling activist who had previously been mistaken for a gas industry member — was then passed along to yours truly. Along with a warning not to distribute into whose water-drillers might see, the e-mail contained this mind-warping warning: "We want to continue providing this support to the Marcellus Shale Formation natural gas stakeholders while not feeding those groups fomenting dissent against these same companies."

The last time I checked, "fomenting dissent" against powerful private interests in the bedrock of democracy isn't a threat to it. *Remember* frequently again. On Tuesday evening, he called a press conference to a platform for the war-torn "Protecting it is a God-given American right," he said.

Excuse me.

Isaac Thompson is a New York *Journalist* *Journalist*, *Journalist*. If you don't see it, check *manoverboard.com*.

THE NAKED CITY

SALESMEN ARE WELCOME TO SHAK MEAT FOR US THAT THE NATION'S SENATORS AGREE THE AMERICAN LEAD ALSO WANT TO KNOW--

—HEARER SET TO SPEECH, CONSIDERED THAT WHAT EX-SPICE CAN NEVER BE PROVEN THAT OUR CONSENT SUPPLEMENT LEADER TRULY BELIEVE, YES



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From our readers

CAN'T THANK IT BOTH WAYS

I have several problems with the depth and responsibility of your journalism in this place *Cover Story* "debates for life." Isaac Thompson Aug. 12, 2012. As a former consumer and current employee of an organization that runs a campaign, my opinion is that your article's findings are not ethical. The line between an organization that runs a campaign, my opinion is that your article's findings are not ethical. The line between an organization that runs a campaign, my opinion is that your article's findings are not ethical.

The current evidence that your article represents inadequate reporting is that provided only two consumers as a mechanism for all others. Tomorrow your job will be provided to consumers that are not relevant to how they treat their employees — two organizations that have had multiple lawsuits brought against them. There are scores of organizations that run campaigns and have never been sued. They treat their employees well, pay their employees for wages and actively to work acceptable hours. They do not even mention their employees' organizations' concerns in Philadelphia as you did mention your point of treating consumers' interest.

In the political system we live in, money talks. Sometimes a com-

mercially organizing, the two are not mutually exclusive. For most organizations, these funds that were needed for programs that are directly benefit communities or for lobbying groups. The money makes much difference in the world. But the money is not the only thing that matters. At the end of the day, the money is not the only thing that matters. At the end of the day, the money is not the only thing that matters.

You did it that "instead of providing a career path for would-be activists and progressive members, the consumer organizations burn out their recruits and move on." I can only have personal experience that this is completely untrue. I can only have personal experience that this is completely untrue. I can only have personal experience that this is completely untrue.

Nick Rogers, Sustainable Transportation Advocate, Clean Air Council, PHILADELPHIA

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FALL ARTS 2010

GUIDE

PHOTOGRAPH BY JEFFREY M. HARRIS

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"ART OF THE AMERICAN SOLDIER" NATIONAL CENTER FOR THE AMERICAN SOLDIER

FALL ARTS 2010

GUIDE

THE ART OF WAR

The National Constitution Center assembles 90 years of paintings, straight from the front lines.

BY MICHAEL S. KATZ



every war has a palette.

Afghanistan is a dusty ochre. World War II is beige and gray. Vietnam is a brilliant green, with inferno grasses turning a psychedelic red. Iraq is mostly a bland, olive-brown desert, but packed with grime in modern camouflage. Iraqis have a very subtle hint of pink.

For 90 years the Army has sent artists soldiers into battle, sketchbook in one hand, rifle in the other. There are plenty of other ways to document military maneuvers with cameras, film reels, video, satellite tracking and mountains of binary data to find out who did what to whom, where and when. But none of them are there to record what it *felt* like. Since World War I, the U.S. Army has made considerable use of art as an important means to depict the fighting for a state to paint what they saw, from the trenches of the first war to a helicopter flying above a desert. Unlike those and other stories in between, there is no logbook. The art must be representative. No sketchy stuff. Army brass who set up the program, along with the members of Congress who approve its funding, insist on knowing what they're looking at.

There are almost 16,000 pieces of art in the Army's collection, most never seen publicly. It's a treasure trove by any yardstick, but especially for the National Constitution Center (NCC), which recently dealt with heavy loads and yellowing documents to showcase the creation and maintenance of American democracy. "It was unbelievably inspiring," says exhibit director Stephanie Breyer, who pulled about 200 items from that deep well of material and split it into three parts: "a soldier's life, duty and sacrifice—for the NCC's weighty full exhibit, 'Art of the American Soldier'." "It was really happy, at times heartbreaking."

Breyer is the first to admit she's not an art connoisseur. For a featured exhibit, The show she put together has a narrative arc representing early war and the unique perspectives the artists brought to it. Soldiers met challenges with the terrain. In the Army collection is an especially rendered, Red Bull-esque portrait of a man in the immediate aftermath of the invasion of Normandy, with telltale bloody signs in the background. There's also a helicopter landing in a Vietnam field where lush, shoulder-high grass hypnotizes an impressionistic observer in the swirl of the chopper blades.

Like artists everywhere, soldier-painters are subject to fading fashions. There were 42 artists in the field during World War II. There were none in Korea. In Vietnam, only 11 generals of artists were deployed as there was a quota. Now there is usually one staff Army artist. Master Sgt. Matteo Corvantes, who recently was deployed with an airborne unit in Afghanistan, makes sketches and takes reference photos. He recently created a painting of what he saw while riding in a Chinook helicopter the edge of a mountain.

"It was dusty. But when I took the photos you couldn't see the dust. So that was something I was able to add as an element, to give it that feel as everybody underneath the conditions that we guys are in every day."

The artists may have been encouraged to be figurative, but many found enough other means to get fairly wild. In 1956 an artist named Augustan Adams painted *Mirrored Abundant* in Vietnam, with men shoveling one another to get some space in front of a tiny shanty where food is a stake. The frenetic style, and the risk, were a noble protest, suggest Adams had

Chinook on his mind. In the NCC show's online supplement, the expedition artist of the field (1968) indicates that artist David Farrington knew something about PopArt.

Nearly percent of war might be about boredom, at least 10 percent—an aspect term—in also in the Army collection. Robert Delmondo of the U.S. Army Center of Military History, which oversees the collection, says regardless of who signs their checks, many of the soldiers painted works that could be considered anti-war. The NCC's Breyer had a hard time finding words to describe some of the images in the collection, some of the most horrifying were not chosen for the exhibit, with consideration to the NCC's expected audience (they get a lot of school groups).

The document of the NCC show is

Soldier's sacrifice, a quiet, enclosed area where patterns can reflect. The Army has not spent the last 100 years painting pictures for the American public, and they weren't made for purchase (although officers at the Pentagon get to choose works for their offices). The artists are simply trying to capture a feeling that fellow soldiers will recognize. "What is history? How do you paint history?" asks Master Sgt. Corvantes. "If a soldier goes to a museum, I think there is a story. That's where I'm, that's what it was like, that's what I did." "There are few better gifts to offer the tens of thousands of soldiers now returning home from Iraq."

(edits) (m) (c) (p) (e) (a) (t) (i)

*Art of the American Soldier runs Sept. 24-2010. Also in 2011. For a regular museum collection of the National Constitution Center 1221 Ave. St. 215-400-0000. www.ncc.org



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FALL ARTS 2010

GUIDE

DEATH CABARET FOR CUTIES

Swellico & Swellico are biting chickens and killing hookers at the end of the world.

BY JIM BLANK AND CHRIS WATSON



How do you still shock people, when 9/11 and the Holocaust, rape and murder, have become clichéd plot fodder? When John Waters has concluded that he's too tame for today's 15-year-olds? When a thing like the Internet exists?

You throw a tentacle-themed party. You install two stripper poles, a swinging trapeze and some blood-spattered shower curtains in your house, the same house you previously wrote your parents to for the holidays. You do a number on Billie's Barbara's whorls, you grow as a cow's actual heart. You do another to which you tear off a dead chicken's head with your mouth. You make a website referring to "us," a phrase that celebrates "a role model in doctors being prepared as a maid."

That's the road Swellico & Swellico has taken, saying: "We thought: What do people never see about it? We went with a show about it," says Swellico & Swellico member Shogun Ransberger. "And of course, that's tentacles!"

Ransberger is laughing at the Kensington backdrops of Swellico & Swellico, a one-year-old troupe of chicken, burlesque dancers, puppets, hygienists and Shakespeare, which includes everyone from drag cabaret veteran Swellico Jones to budding artist Beth Beverly. Robert Brown, the group's leader, is wearing a silver-black suit and a stretched red bottom-down, but manages to still look sick. A blonde on the ground next to him is hitchhiking up her hairline. On the wall, there's a no-stereos scene of the famous photograph of a 9-year-old Vietnamese girl missing a leg from a napalm attack. A fat man in the kitchen is dressed like Thor.

And Brown is missing, or he often does, on the day of noon. "I generally feel like things are really mawkish out there," he says, snoring. "Let's have gotten really really dirty. The empire's burning. Things are falling apart. And if that's the case, you might as well just have fun and make up all your angles."

Indeed, that's Swellico & Swellico's credo. The world is ending, so there's a party. Though the group has hit only three events thus far—the aforementioned tentacle bash, an estate-arguing contest and a sex-messiah show ("puppet presentation," and a screening of the film *Dead Mother on a Truck*—it's already developed a reputation for being people with such a hedonistic philosophy. At the *Tentacle* tentacle, Ransberger was out with Cherry Whore, a tight-knit troupe of the troupe's growth, the real ones. Tables and microphones were broken. One performer whipped out her penis, which was covered in blue blood.

There are high hopes for the upcoming tour, too. For an October birthday series, the troupe is planning to do a "gating" one—or at the very least, a "furry" one," says Ransberger. Also, as part of its monthly movie series headed by former *TLA* manager Greg Christie, Swellico & Swellico will be screening explicit films like *Snigley* and *Snigley* and another by the makers of *Topsy* *Gay* *Pillar* and *The Machine Girl*.

There's all good fun, but does it use anything? In Swellico & Swellico, nothing but grown-up female girls and girls. Merry Pranksters? Or does it pretend to know that so many people are signing up to the troupe's demanding workbooks? Swellico & Swellico already has 500-plus Facebook fans. They've been on the record at Billie's and Barbara's, and even, as a result, on the Internet for a new scene Beverly, some members were even in bed with A&E about filming their new

reality show ("That fell through, however").

Christie, the film programmer, argues that the group is popular because it can write people up from modern life's funk. Perhaps such enthusiasm is what it takes these days.

"In the wake of Netflix, it's been nearly impossible to get people away from their laptops," he says. "But if something's going to get them away, it's going to be a topical burlesque dance letting off a chicken's head."

He is, he believes, there's a reason that Swellico & Swellico is catching on in Philadelphia, specifically.

"When you look into the history of the city, it's really such a history. There's a lot underneath the surface," says Christie. Likewise, the group attracts Philly artists who are "invited with more mainstream perform more acts, but underneath it they have a burning desire to go a little bit more extreme. I progress. How normally I would be a little nervous about showing *Dead Mother on a Truck* and all the potentially inappropriate moments off, but when I work with Swellico & Swellico, I'm like, 'oh my god!'"

But is Swellico & Swellico mainstream? On its website www.swellico.com, there are countless images of bloody, scantily clad girls. At the most recent film screening, they held a *Dead Mother* look-alike contest. On their Facebook page, a Swellico &

Swellico fan reports, "I LOVE girls pumped fulla female love? (I feel they don't ask questions and they can't say no!"

Jim Blank, a journalist and Brown's right-hand man, does it. "If you come to us with *Dead Construction Worker on a Truck*, that would be great. We would expect anyone, regardless of race, regardless of religion."

Perhaps. After all, there are a million ways to construe Swellico & Swellico's work, not the least of which is that it's all one great mind fuck.

Another widely held interpretation is that the troupe is a parody of a sinister corporation, with its website referring to each other as "board members" and fans as "customers." "Corporations are a lot more evil than they give you the illusion to be. This is a corporation that's evil to the extreme," says Blank.

Without skipping a beat, Brown asks us, "Do you want mainstream?"

Indeed, but stick around for a while. A lot of more to drink. People play with control in rules and feelings, and make up their own rules. A few girls take off their tops, no one says *Phony* photos are taken. There's a rule. At the very least, these people know how to have a party. In every way, if the world were ending:

That's better for my paper, isn't it?

By Jim Blank and Chris Watson, www.ew.com



PHOTOGRAPH BY JIM BLANK FOR EW.COM

FALL ARTS 2010

GUIDE

WALK OF LIFE

Spread across Philly, New York City and New Orleans, The Walkmen lighten up and soldier on.

words by Dave Karger and Jeff Labrecque



The Walkmen arrive late, as waves. It's the second day of the 32nd Annual Music Festival at Wynton Park in Camden, N.J. The band is preparing to release *Liberal*, its ninth and most lo-fi. Frontman Hamilton Leithauser complains about the traffic on the New Jersey Turnpike between here and Brooklyn as he and Peter Dinklage (guitar) outside toward a picnic table overlooking the Delaware.

When bassist Walter Murtas approaches moments later, they debate everyone else's whereabouts.

"Every person — including the bass section and the sound person — took the wrong car," Leithauser says.

The distance and casual frustration on the band members has more with setting the schedule. They're all married and in their 30s now, more efficient, less kids. *Deliverance* the past several years, guitarist Paul Maroon, drummer Matt Skarlick and bassist David New York City for Philadelphia. The commute is one they've come to know and loathe — first by Chevrolet but now new by car — but it keeps the band going. Leithauser, a trim figure hovering at 5-foot-6 with a dirty-blond buzz-cut, appears much more contentedly so and today in a gray T-shirt and blue jeans. The Walkmen are known as skimp-dressers; their affinity for button-downs and slacks has always seemed a natural extension of their reputation for clean style. They coast on using vintage vintage-era cars from the '50s and '60s, and still live on a tight budget on tour. They even used to operate in a music-recording studio in Harlem. When Leithauser discusses lyrics, he reveals strongest concern for the way time elapses fit the music.

Perhaps that's why some folks have misinterpreted The Walkmen over the years. The band debated during the heated about New York City rock scene of the early 2000s ("a little fascist in the lyrical article," Leithauser remembers) with an alluring aesthetic. Coded lyrics evoking floundering relationships and ambivalence toward growing-up matched the mannerisms of Leithauser's howling vocals and the jagged jangle of Maroon's guitar. Accidentally twinking keys and overblown sax, their early albums played like chilly New York nights.

"I remember our old manager telling me that everyone assumes we're the very serious band. And I was like, 'No, they don't.' And she was like, 'Yes, they do,'" Leithauser recalls, laughing.

"We weren't like arguing and crying when we wrote 'The Rat,'" adds Maroon, describing the first record, created within of their apartment, which featured lines like, "When I used to go out, I'd know everyone I saw! Now I go out, I go out at all."

Their bold third record, *A Hundred Miles Off*, felt somewhat patchy, but hinted at the humorous sonic departure to come on 2006's *So & So* — where happy organ, horns and stinging guitar cracked warmth and intimacy on lyrical vignettes of travel and romance. *Liberal*, the 11th album, seemed more, continues a similarly light-hearted vein, but with one key difference: The band has shed nearly all its signature riffs.

From two earlier recorded tracks, the album's crisp sound comes mostly from sessions with producer John Congleton at his Dallas studio, using

microphones taped to a concrete floor to capture a natural bounce and slapback echo for guitar delay.

"I've wanted to do that my mind for years," Maroon explains later via e-mail. "It just never felt like it happened until I realized how much I love the playing of Shostakovich with Kris Pridgen."

Several tracks reflect this new, back-to-basics approach inspired by San Francisco rock 'n' roll. The opening duet on "Victory" recalls the slickly sleek of Pridgen's "Mystery Train," and the guitar-and-drums interplay on "Blue As Your Blood" creates a rockably wrong, "Angels Shall City" designs toward a melodic theme with a frenetic rock-and-roll and dancing guitar riffs.

The guys are already of aging into a new era, but, despite Maroon's recent relocation to New Orleans.

But unlike the old days of late-night mutings on subway platforms to hand off a drink

to get, they now e-mail MP3s to one another. "It's not wrong as often as it used to be," Leithauser says later over the phone. "Maybe it has sort of slowed the process."

Onstage at K&N Festival, they zip through a vigorous set in an all-glass crowd with a strong friction-on-lever-chairs montage. It might be a far cry from the Gowanus Village rock club of their early days, but it seems to fit where they are now. They could easily have their last here.

They close their set to the usually "Stranded," and Leithauser's wife, Anna, joins him onstage in the horn section as he delivers a sweet, sultry croon. It's clear they're struck about some between the music that is their livelihood and the rest of their lives. And this is no small feat.

(Deliverance by Christopher A. ...)

*Liberal dropped Sept. 14 on Fat Possum



5 RAT RINGS The Walkmen's new *Liberal* is their closest to date

Mein Ansatz: Werbetexte sollten für diese, bereits schonen Kunden und neuen Interessierten sein.

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FALL ARTS 2010

GUIDE

TWO'S COMPANY

A new wave of theater bucks the economic trend.

words by **JOHN J. HARRIS**



Philadelphia is not stranger than ever. Despite the recession, major companies like Arden, the Walnut, the Wilson, and even the ones (Elk Hair, Arden, SH&C) are heading into the fall season with full forces, and two new troupes — the Philadelphia Artists' Collective and Quixote's Theater Group — are debuting ambitious productions. Both companies, whose sheer existence is encouraging in the age of economic devastating, have lofty ambitions.

Quixote's means "the fifth season," explains associate artistic director Pamela Brubaker, referencing the ancient Greek's four elements (earth, air, fire, water). "The fifth had the element that makes us all who we are."

"We adapt for modern audiences," says Brubaker. "With Shakespeare, that was not cutting it; make it accessible, or setting it in a way to make it more relevant." Their first season at Mount Airy's Redwood Theater last fall 18th-century classical starts with Shakespeare's *Henry V*, then an adaptation of Petrá's *Apollon*, *William's Don Juan*, and Oscar Wilde's *The Importance of Being Earnest*. "We'll come with a story that we don't think people can relate to today."

The Philadelphia Artists' Cooperative (PAC) has similar goals with its original production of John Webster's 1612 drama *The Duchess of Malfi* at the Broad Street Ministry. "It's interesting that Quixote's is popping up at the same time as us," says director Don Hodge, who founded PAC with fellow Philadelphia actors Susan Rosette, Charlotte Northing and Krista Apple. "Theater seems to be in trouble. Now more than ever, technology is changing our lives. We don't have to leave the house to get things done, don't have to encounter another human being." Nevertheless, Hodge was potential "There's something incredibly vital about having people in a room together." Quixote's, like PAC, wants to engage a modern audience. *Henry V* will play in the round, so with only 100 seats, everyone will be very close. Moreover, the cast is all male. "A lot of Shakespeare's comedy comes off better with men," says Brubaker, noting that men played all women's roles in Shakespeare's

theater. "But it's not easy — we're honoring the characters."

Oh, and don't read *The Duchess of Malfi* before seeing PAC's production, Hodge warns. "It's full of surprises, and is remarkably clear and vital," he says, with political intrigue, sex, espionage and women's roles. The acting, indeed, led by Northing and Rosette (Apple is busy with *The Winter's Wreck*), will have a "clean, lucid, sleek" look inspired by the French *Paris* — not quite modern, but not tied to any one era. "A specific period is a danger in itself," Hodge says, "because people connect it too much to historical events."

PAC views every production "not just as a theater piece, but as a dialogue between different art forms." Cooperator David Brubaker provides live accompaniment, and art by premier A. Marcus Campos and his students to complement the production. "We're moving ahead, and we'll see what takes," says Hodge. "We're trying to find ways to engage artists."

Both theaters have ambitious future plans. Quixote's means a repertory company in the traditional British sense.



PHOTOGRAPH BY JEFFREY M. HARRIS

running full-time actors performing a rotating roster of plays. "It's a way the actor can live a real life," Brubaker explains, "and actors are better playing comedy one night, drama the next — it's fresher and more interesting for everybody."

The actor-created PAC plans one major production, given readings each year, and chooses to empower actors. "All kinds of us have healthy careers," says Hodge, "but it's great to get together and discuss what really goes on." In today's theater, actors are pariahs. "If you're a painter, you have skills, you create — but an actor has to wait to be handed the brushes." PAC is into it: not great actors in small roles, and roles that they wouldn't normally play. "We're a collective," Hodge says, "so casting decisions are shared by the group" (info@quixotes.com).

**Henry V* Nov. 20-24, 10-12:30 Quixote's Theater Group at the Broad Street Ministry, 1377 Chestnut St., 215-940-4050, quixotes.com; *The Duchess of Malfi*, Nov. 22-Oct. 3, PAC, Philadelphia Artists' Cooperative, Box 4 Broad St., 215-418-5555, philadelphiartists.com



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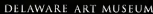
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EXTENDED, SOLO

Philly's last jazz club celebrates a milestone (and double-checks its birth certificate).

monthly (PHILADELPHIA) | photo by JEFFREY M. HARRIS



he all-star roster that will take the stage at Chino's Jazz Café at the end of the month was originally assembled as the club's 25th Anniversary Band — only that turned out to be slightly premature. Maybe the members — saxophonists Larry McKenna, Booker Barnes and Eric Alexander, guitarist Peter Bernstein, organist Doc Novack and drummer Rodney Green — can

renewer in another five years, but for now the big birthday blowout has been scaled back to celebrate the big 2-0.

"We did a fact-check and found out that the history that was originally written for the club was incorrect," explains co-owner Mark DeNace. "The newspaper records say that the club was here in 1915, which we knew was wrong. So we went right to the source and called up Chino D'Amato."

Original owner D'Amato, based around the corner on Broad Street in his restaurant Elmo, revealed January 1999 as the actual opening date. So the party's about eight months late, but 25 is still a nice round number.

These days, Chino's offers about 350 shows a year, with local acts most weekdays, and bigger national names on Friday and Saturday nights. Back in 1999, Chino's was more of a low-key venue that happened to have some jazz. Book them, and for the club's first 15 years, musicians were considered like a small corner in the front bar area, though in 2005, a stage, sound system, and lighting were installed in the back. A long-awaited replacement for the stage-inducing piano (certain regulars teased us by saying there was keyboard for guitar come a bit more recently).

D'Amato will be celebrating Chino's 100th in concert co-owner Glenn Garber

and two partners, including the late's then manager DeNace came on as a restaurant consultant in 2001, becoming co-owner with Garber the following year.

With D'Amato's and Zanzibar Blue gone, Chino's the only full-time jazz spot left in Philly, but the owners don't see themselves as someone veterans.

"Other clubs doing recreationally imitate what we can do," Garber says. "Since there are no other outlets for different types of music, we find ourselves in a position where we have to light the stage to be all things to all people. Philadelphia's in a weird place now where there are so many great musicians who should be playing clubs, but there are so few clubs that they can't find shows. It's increasing the level of anger out there, which is something that we have to deal with. You can only complain about a club when it's open. When it closes, then you hear the wails and how great you were."

One complaint, sometimes from musicians and occasionally the headliner, is as regards to the level of crowd noise. "It's not that bad," says Garber. "In Philadelphia, if they don't like you, they're going to be dirty. And if they do like you, they're going to be raucous."

The 20th Anniversary Band, assembled by longtime booker Alan McMahon, whose involvement with Chino's predates either

owner's, consists of a number of artists with long histories onstage at Chino's.

"It's a true Philadelphia hard-bop show that will swing from beginning to end," promises Garber. "You'll come here and your feet will tap. This isn't a PBS pledge drive. What we're providing is fun."

(www.chinosjazzclub.com)

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BY PETER BURNWASSER p_burnwasser@citypaper.net

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The most powerful operatic tale on the opera stage has long been absent from Philadelphia's repertory. This acclaimed local ensemble presents a program of composer works that will facilitate their growing legions of fans. Patti, Haines, Weiss, Vondra and Zelinka.

Oct. 1, 8, & 15, *Verdi's Otello*, Academy of Music, 1000 Locust St., 8:30, \$30-\$600, opera.phila.org

TEMPESTA DI MARE

A profound fragment from the opera was described by Verdi as "the most beautiful of the opera's dramatic moments." The acclaimed local ensemble presents a program of composer works that will facilitate their growing legions of fans. Patti, Haines, Weiss, Vondra and Zelinka.

Oct. 2, *Tempesta di Mare*, Academy of Music, 1000 Locust St., 8:30, \$30-\$600, opera.phila.org

TAKÁCS STRING QUARTET WITH JEFFREY KAHANE

As one of the greatest chamber chamber ensembles of the 20th century, and even great of the 21st, it is good to know that the younger generation is active in the genre. Here is a superb ensemble with wonderful programs of Schubert, and a new work by Daniel Barenboim. Jeffrey Kahane will play the great, opening Schubert Sonata in D-flat.

Oct. 15, *Kahane Conducts*, 200 K Street NW, 8:30-9:00, \$200, www.kahane.org

1807 AND FRIENDS WITH CYNTHIA RAIM

"Thirty Years" That's how long this homegrown ensemble has been promoting world-class music in the city and in the country. The ensemble's repertoire is a mix of the best of the 18th, 19th and 20th centuries.

Oct. 16, *Academy of Music*, 1000 Locust St., 8:30-9:00, \$200, www.kahane.org

COOL SCOPE

New music by one of the leaders of the new music movement. Nick and Denise are the founders of the ensemble. The ensemble's repertoire is a mix of the best of the 18th, 19th and 20th centuries.

Oct. 20, *Thirty Years*, 1000 Locust St., 8:30-9:00, \$200, www.kahane.org

PHILADELPHIA ORCHESTRA

Philos will be on the first concert featuring conductor Yannick Nezet-Seguin, who has agreed to be the next music director of the Orchestra. Symphonies from Haydn and Mahler to be heard.

Oct. 28, *Kimmel Center*, 300-400, 8:00, www.phila.org

DRESDEN STAATSKAPPELLE

Talk about history — here's an orchestra that has been celebrating its 400th birthday. A single work will be on the program, the grandly beautiful German Requiem of Brahms.

Nov. 7, *Kimmel Center*, 300-400, 8:00, www.phila.org

ACADEMY OF VOCAL ARTS

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Nov. 19, *Academy of Vocal Arts*

NETWORK FOR NEW MUSIC

Announced by local composer Andrea Chenfeld is a new work by Lang, currently composed by Lang. The field is a new work by Lang.

Nov. 21, *Philadelphia*, 1000 Locust St., 8:30, \$30-\$600, opera.phila.org

CURTIS CHAMBER

There is a terrific collection of early 20th century chamber music by a number of the greatest composers. The ensemble's repertoire is a mix of the best of the 18th, 19th and 20th centuries.

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SIMONE GINNESTEIN

Simone Ginnestein is a new work by Lang. The ensemble's repertoire is a mix of the best of the 18th, 19th and 20th centuries.

Oct. 4, *Chamber*, 1000 Locust St., 8:30, \$30-\$600, opera.phila.org

JAZZ

Nov. 19, *Philadelphia*, 1000 Locust St., 8:30, \$30-\$600, opera.phila.org

MARC RIBOT

The ensemble's repertoire is a mix of the best of the 18th, 19th and 20th centuries.

Nov. 26, *Kimmel Center*, 300-400, 8:00, www.phila.org

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Oct. 1, *Kimmel Center*, 300-400, 8:00, www.phila.org

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AMIR ELSAFFAR'S TWO RIVERS

The Iraqi American composer's new work is a new work by Lang. The ensemble's repertoire is a mix of the best of the 18th, 19th and 20th centuries.

Oct. 2, *Kimmel Center*, 300-400, 8:00, www.phila.org

ARI HOENIG TRIO

The Philly native's new work is a new work by Lang. The ensemble's repertoire is a mix of the best of the 18th, 19th and 20th centuries.

Oct. 2, *Kimmel Center*, 300-400, 8:00, www.phila.org

BOBBY HUTCHERSON AND CECILIA WALTON

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Mar. 28, 7:30 p.m., Joffe Ballet

PANAMONK REVISITED

Reunited pianist David Trevisan brought the music of George Gershwin last season, and now he's back to celebrate the 100th anniversary of the composer's birth with a new program of Gershwin's music.

Mar. 28, 7:30 p.m., Joffe Ballet

CHES SMITH & THESE ARCHES

One of the most creative young drummers in modern jazz, Smith makes his first Philly appearance with his new quartet featuring pianist Mary Elia, saxophonist Tony Markley and accordionist Andrew Perkins.

Mar. 28, 7:30 p.m.

GREG OSBY AND 9 LEVELS

The progressive saxophonist's new band serves as an introduction to his latest, *Inside Circle Music*, and several of his young musicians who will live in town.

Mar. 28, 7:30 p.m., Joffe Ballet

JOEY DEFRANCESCO

The Philly horn player here tonight works off the turkey with a Thanksgiving musical suite.

Mar. 28, 7:30 p.m., Joffe Ballet

DAVE HOLLAND BIG BAND

One of the most innovative large ensemble ensembles in jazz, Holland's big band makes its long-awaited Philly debut.

Dec. 11, 7:30 p.m., Joffe Ballet

MARIO PAVONE'S ORANGE COUPEL TENSOR

The great Italian jazz leader has been collaborating with Joffe Ballet since 1975, and now he's back to celebrate the 100th anniversary of the composer's birth with a new program of Gershwin's music.

Mar. 28, 7:30 p.m., Joffe Ballet

TOMAS FUJIWARA/IDEAL BREAD

Double-bassist and drummer Fujiwara's quartet *The Book* is an homage to jazz. But his latest is dedicated to exploring the music of Japanese Shinto.

Dec. 11, 7:30 p.m.

ROOTS

BY HARRY ARMSTRONG (harry.armstrong@joffeballet.net)

CEORIC WATSON & BIJOU CREOLE

Two-time young band of the Year Creole and Bijou make their debut.

May 12, 7:30 p.m., Joffe Ballet, Joffe Ballet

SING OUT! SING IN

If you're a singer, then Sing Out! is your chance to shine. Singers of all ages are invited to sing with the band of the local vocalists. Singers include John O'Connell, William and John Pines, among a large group of musicians — we'll urge you to tell your friends in a friendly way.

Oct. 2, 7:30 p.m., Joffe Ballet, Joffe Ballet

TIM O'BRIEN & BRYAN SUTTON

Country to be here but still in the country. O'Brien and Sutton's new band will make their debut with a new program of country music.

Oct. 2, 7:30 p.m., Joffe Ballet, Joffe Ballet

DUO JALAL

Classical and modern music in a new way. Duo Jalal is a new band of two musicians.

Oct. 2, 7:30 p.m., Joffe Ballet, Joffe Ballet

GALEET DARDASHTI

Iranian-born, Israeli-born, Dardashti is a new band of two musicians.

Oct. 2, 7:30 p.m., Joffe Ballet, Joffe Ballet

BRIAN MCNEIL

One of the most brilliant composers in jazz, McNeil is a new band of two musicians.

Oct. 2, 7:30 p.m., Joffe Ballet, Joffe Ballet

BUIKA

Old-time fiddlers and new fiddlers. Buika is a new band of two musicians.

Oct. 2, 7:30 p.m., Joffe Ballet, Joffe Ballet

SARAH MCQUAID

The new band of two musicians. McQuaid is a new band of two musicians.

Oct. 2, 7:30 p.m.

BATTLEFIELD BANG

Alan Ford has been running Philly for decades with the Battle. Now the band is moving on to other music.

Mar. 15, 7:30 p.m., Joffe Ballet, Joffe Ballet

ELAINE HOFFMAN & SUSAN LANKIN WATTS

Two-time fiddlers and new fiddlers. Hoffman and Watts are a new band of two musicians.

Oct. 2, 7:30 p.m.

BLIND BOYS OF ALABAMA

The blind gospel harmonizing duo. Blind Boys of Alabama is a new band of two musicians.

Oct. 2, 7:30 p.m., Joffe Ballet, Joffe Ballet





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WHAT'S COOKING



Burgundy Diners at District La Minette *Wed. Thru, Sept. 22-23, 235-2100* ▶ Next week, District La Minette will celebrate food and wine from Burgundy, home to some of the best vineyards in the world. A special three-course menu (\$59 with wine pairing) will feature classic dishes like Soupe de Bœuf and Boeuf à la Bourguignonne (beef that simmers in white wine and onion broth, with mushrooms double). No specific seating times, but reservations are recommended. **District La Minette**, 630 S. North St., 215-301-0500, districtlaminette.com.

Standard Tap Sausages *Wed. Sat. Sun., Sept. 28, 29, 31 a.m. - 7 p.m., pay-as-you-go* ▶ It was the best of times, it was the worst of times, in the age of... *—James Earl Ray* Standard Tap is hosting this weekend's famous celebration, going all day and all night. The 26-Lbs. sausage will serve a selection of local Oktoberfest beers (Stout, Victory, Weihenstephan, etc.) plus \$5 sausage platters featuring cornwurst, knockwurst and more. **Standard Tap**, 907 N. Second St., 215-335-9620, standardtap.com.

Endless Tacos and Empanadas at Distrito *Mondays during NFL season, 8-10 p.m., \$20* ▶ Are you ready for some football? Also, taco? Starting Sept. 24, Jose Garcia's Distrito will be serving up their endless tacos to commemorate the start of Monday Night Football! They'll show the game on their hi-def TVs, and for \$20 per person, you get unlimited access to various taco and empanada, plus sides of salad, rice and beans. Two-dollar drafts of Dos Equis to help you wash it down. **Distrito**, 2945 Chestnut St., 215-329-1807, distrito-restaurant.com.

Urban Farm Like Your Sun, Sept. 23, 8:00 a.m. - 4 p.m., \$20 ▶ This Sunday, Weavers Way and Fox Food will host their fifth annual hike tour of local farms and vineyards, which includes a grilled feast (with beer) at the end point (Weavers Way's Mount Airy location). This year marks the first time the event will feature two rides, one long (26 miles) one short (14 miles). It-and christening the biologically up to register. *Both rides begin at Greenhouse Farms* (2502 E. Cumberland St.) with an overview map for full itinerary.

—Rachel Burgess

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• NOW SEATING

The Loin Bean | Erica Zito and Mary Burton named their brand new *Falstern* coffee shop after their grandpa, Lolo, but the energetic and adorable owner is far from a dog. The only person to combine coffee and serves pastries from *Les Pâtisseries*, and the owners plan on adding out a menu of sandwiches, soups and salads in the next couple of weeks. They're open 8:30 a.m. to 6 p.m. weekdays, 7 a.m. to 6 p.m. Saturdays and 7 a.m. to 4 p.m. Sundays. 1235 Frankford Ave., 215 634 6064, theloinbean.com

• WAITING LIST

On Oct. 3, Elizabeth "Baker E" Hoken will take over *Roberta's* *Michael's* *Plying* *Monday* at Reading Terminal Market (12th and Arch streets), introducing her signature events (always past!) to the city. *Michael's* is focusing on raising her odds at 11th and Locust. *The Biscuits* (120 S. 17th St.) will introduce *Liberty*, a new breakfast concept, to its ground floor in October. *Manakos* in the corner of the Lancaster-streeted old and bakery opening at 45th and Walnut in November.

• LITTLE VITLLES

Philly Cupcakes (1132 Chestnut St.) has grown its operation into the adjacent storefront that was *Zuck's* *Cafe*. The expansion is so "art kitchen," when customers can check out PCs baking prep-prepping and decorating their wares. The cafe room will also allow them to expand their offerings, look for loaves infused "cheesecake yogurt chocolate" and cupcakes sandwiches to debut in the coming weeks. *Manakos* (285 S. 10th St.) has launched a brand new menu, featuring plenty of exotic eats in addition to their specialty Japanese pork 'n' buns. Check out the hand-cut carry-ins by New-born *Robert Adams* will be the chef at *Steppen* *Blair*'s still not named English pub at 35th and Sanson. Opening is slated for early December.

Back to the Future and *reopened* news to show *South* *Apprentice* at 215 790-4444 or 215

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[i love you, i hate you]

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HOW THE HEARTED WORK

Oh how I love the way it is to talk to you, and 99% of the way we have, and how you always seem to be there when I need you. I love how you are good looking and mature and talented and creative and of course I love the fact that you're so young too. I hope that you look exactly like my angel, and then I wish that I'll be the one to go out with you, whether because you have longer hair and more defined features even though it makes me wish you were a

GAME LIN DESO PUMFON

Wow! It's almost breathless. Can you believe it??? Every single moment with you has not only been a learning experience for the both of us, but just, like living in *heaven*! You are literally my best friend in this entire world. Thank you for not only 5 years of us, looking very on track when you go things and every day, for having ME FOR ME! You are the true definition of a real man, making everything that I could have imagined a self-made Happy Birthday and Happy 5 years later! THANKS! Love You & To You!

HUGH & DREYER

didn't understand what the fuck his attitudes are and why you're trying to be a fuck to him from the beginning. You claimed to have been so cool from the beginning but when I think of you the I would see that you were a fuck from the start! I notice that you're a wonder and I say to myself, why the fuck are you still running your attitude over and over and there is nothing really special about your attitude. I was a wonder too your way of thinking but I wonder who the fuck is the you you're so fucking over! I hate the fact that you don't need to say anything else about what is important, but I want you to know to know my ass and then has really got me down and my life from here on!

4470

You don't like that? You just sit there like a flaky
kiss-off maniac everyone's taking it up the ass from
all of us. You think we're poor? Think again. I
own someone's wedding ring that's not that, but
while you're still taking poor repayment donations
in this kitchen and out a lot of them. Maybe
you can save that!

LET HER GO

To Chazee, on your friend I just have to tell you that you got to let that go! go on man. I know it's

setting you up inside, but if she doesn't want you, hell no, there's plenty of other guys out here that do.

MAYHEW ONE DAY

You will realize how foolish our chemistry was...
 maybe one day you will find that it was written
 on the stars... maybe one day I will tell you that I
 know of a you... maybe one day I will realize that
 I read and re-read every thing you ever wrote...
 maybe one day you will find that she will never
 compare to us... maybe one day I will tell you
 how I feel... again... maybe one day you will find...

like you before, **usually** didn't even think they existed. hahah

NO TALK, NO CONTACT

We should have a no talk contact because you ask me question about your personal life like should not even be diagnosed and frankly I am looking tired of it? Who gives a fuck that you have a great infection. You need to handle that infection what ever you have to do so that you will not get that in the future. I just shall understand your way of thinking... apparently some I told you that I was on the work phone and I

I don't think that you miss me! I think that you
are full of love because you love yourself, not
and then you miss me under here, still in
Well guess what John, I still taste the same old
you're not, you're not!

SINE SUPPES

City, City. The sanitation department says they do give citizens for leave reasons "for give citizens for leave on sidewalk on a day with a snow factor of 10.0. Then your water office City. Most beautiful greenest, saying said. They tell us there is long and recycle houses. named with garbage. I thought everything is good in his line of garbage. First, the recycle office for garbage leaves out for Dec. 18, and second, I like there a car in shops I off. Then you suggest I pay the proprietors for the littered my presence; to clean it. You're not only named your dog. On other days you love. "28 Delaware County we recycle everything I don't know a Delaware county We I don't know again. You must be mean.

SHUTTY WHIST?

Why can't I hear about you and how you are
 shitting all over the place. It doesn't make any
 sense all how you are shitting these and those. I
 thought my friend was pissing water. Also realize
 that you shitted in there with the other day. I
 can't let the fuck on going at with that person.
 Why would he be on there doing some shit like
 that, shitting in the street? I hope that I don't see
 you because I'll totally give it a going to be for you
 and me. I don't let me go to the police.

THIS SECOND

OMG! That song is so sexy and so fucking good! I can't stop thinking about the song and thinking about you at the same time! I love the lyrics that I think about you that your mouth and your hands will tell I hear that song! I wish that you can see that I love you! I really should like together and like I thought in our lives. We know that we belong together you know and I know that like the ringtone that I have on the phone! I love the sound that I hear when you talk to me, I love your hands on my hips, the touch of your hands on my shoulders and I make my body shiver! I love the way you make me feel. Give it with me! Finally! What are you waiting for?

TRAINING

Then goes to the bath that wind on the dome with
her slinking on conference... what the fuck
do you wish your self with a fucking name or
something. I am not too fond looking what the
fuck that me. I am not to myself what the fuck
hand of mine is going to thing with your name
or? I would never sleep with your son. I thought
that I was going to throw up and I had to hold
my breath because I was trying to get off the
gallery I hope that I don't see you again because
you make me so fucking sick! I really wanna
throw up the fuck and

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really tell me that you feel the same ... maybe one day you will finally let me in ... maybe one day you will realize that I will never give up on us.

MY SINGER

James we met at your show the chemistry between us has been amazing! we have been inseparable since August 23rd. I have enjoyed every day in Kiss and now of your song and I hope that can go beyond a few months lets make it last! I really appreciate your music and you open the door for me and all, I really suggest you know me like the woman that I am Rick your personality is amazing and you have no problem with having fun, just really want to say Thank You I'm a better not anyone

saying that you're not going to bring round
Chris the first (that you seem like you aren't).
Hah-mag? Lost to what I am saying - stop
telling me and telling me about you stink, too
gross and your dumb one a problem?

PUSSEY FACE

“This postcard to my old pussy lover? You make me sick because you called me the phone saying that you wanted to have me tonight is the fuck no! I think that you are so stupid as well you got married that you, had the baby girl, who does she think that she is also not fucking you! I bet that you supposed to be fucking, seventh grade you because you’re coming to me like you want to be with me and that you want me? Do you really?”

PHOTOGRAPH BY JEFFREY M. KATZ FOR SIENA PLACE

PHOTOGRAPH BY JEFFREY M. KATZ FOR SIENA PLACE



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